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GREEK GODS AND HEROES

Museum of Fine Arts, Boston

GREEK GODS AND HEROES

AS REPRESENTED IN THE
CLASSICAL COLLECTIONS
OF THE MUSEUM

A HANDBOOK
FOR HIGH SCHOOL STUDENTS
PREPARED IN CONJUNCTION WITH
A COMMITTEE OF TEACHERS BY
ARTHUR FAIRBANKS



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PREFACE

THIS handbook is intended for high-school students of literature who have occasion to become familiar with the Greek gods and heroes. To the student of Virgil or of Milton these gods may remain merely names, or they may be associated with illustrations in books; fortunately Boston possesses original works of Greek art which represent them as they were conceived by the Greeks themselves, and the present book directs attention to the original Greek representation of each god or hero which may be seen there. It will entirely fail of its purpose unless it brings the student face to face with the objects in the Museum illustrated in it. In so far as this purpose is fulfilled, the student may come to realize the personality of these beings of Greek imagination through the arts of sculpture and painting as well as through the art of literature. In a word, the student may see the imaginative being about whom he is reading, as the Greeks themselves saw it. To this purpose the brief descriptions of the gods and heroes are subordinated.

The objects illustrated and the quotations from Greek and Latin authors were selected by a committee of high-school teachers appointed by the Boston Council of

Ancient Language Teachers, namely, Miss Caroline W. Trask, chairman; Miss Persis P. Drake; Messrs. Henry C. Jones, Herbert T. Rich, and William H. Sylvester.

In preparing the text, also, I have benefited by the suggestions and criticisms of this Committee.

ARTHUR FAIRBANKS.

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GREEK GODS AND HEROES

INTRODUCTION

MARVELLOUS as are the remains of Greek and Roman art to-day, they give us but faint glimmerings of its original glory. Marble statues and reliefs, the greatest achievements of sculpture ever made, have been mutilated by barbarian hands and for the most part burned in kilns for lime. Bronze statues and utensils have been melted for the metal they contain, or have crumbled under the action of the atmosphere. Objects of terra-cotta have been ruthlessly broken in pieces; gold jewellery has been used for bullion; and other objects of the minor arts have largely been destroyed or lost. Largely because they were placed in graves and were not destroyed by atmospheric influence, terra-cotta figures and vases remain to us in rather large numbers; and buried hoards of coins not infrequently come to light. But Greek painting we only know in late examples like those found at Pompeii and in such minor work as the scenes on painted vases. Of original Greek sculpture by a great master only the Hermes of Praxiteles is left, and that is not complete. The statues that adorned the temples and public buildings of Greece in countless numbers have disappeared. Yet, though our knowledge of Greek sculpture is based on late copies and on a few works by less gifted men, these are sufficient to kindle the deepest admiration of later ages.

PERIODS IN THE HISTORY OF CLASSICAL ART

In general Greek and Roman art may be considered in six periods: —

I. *Prehistoric Art of Greece*, 3000–1000 B.C. It is less than forty years since excavations at Mycenæ first

revealed an art hitherto unknown, which is still often called “Mycenæan.” The civilization which produced it probably centred originally in the island of Crete, whose power and wealth are echoed in the traditions of Minos, King of Cnossos. At its best the art of this people shows an admirable skill in decorative design and a free style approaching naturalism; the phenomena of nature and even of human life are represented vividly and freshly. In the



1. *Gold and ivory statuette from Crete, about 1600 B.C.; snake goddess*

Cast Court a case of electrotype reproductions gives some idea of the wonderful decorated work in metal from this epoch; the Museum also ex-

hibits a few of the engraved seal stones, a series of stone and pottery vases, and a small ivory figure of a goddess.

II. *Archaic Greek Art*, 1000–500 B.C. Social and political changes, which accompanied the shifting of population in Greece about 1000 B.C., prepared the way for

the development of the historic Greek people and Greek art properly so-called. The early development of this art is illustrated by the painted pottery vases. The earlier type has rather heavy shapes and the decoration consists of geometrical designs, in which rudely drawn men and animals are sometimes introduced. In the eighth and seventh centuries the vases of Rhodes and Corinth, with their rows of animals real and fantastic and their abundant use of rosettes, spirals, etc., illustrate the strong influence of Eastern art. In the sixth century Athens became the centre of the potter's art. In the Attic black-figured ware the shapes were refined, the conventional decorative ornament was confined to definite limits, and the interest of the vases was much increased by the use of scenes of human interest. At this time, in the sixth century B.C., the characteristic humanism of Greek art is already manifest in the sculptor's effort to reproduce the human figure in bronze and marble, though sculpture was mainly limited to works of a religious nature — statues of gods, ideal statues of athletes commemorating victories in religious games, and other sculptures dedicated to the gods. In the Archaic room are exhibited the limestone statue of a man, and several bronze statuettes; these illustrate the limitations of sculpture in this epoch, and its singular charm.

III. *The Fifth Century*, 500–400 B.C. During the years in which the Greek states were rising to their highest political power, the technical progress of the arts con-

tinued, and the conventions of the archaic period gradually gave way to a free style. In the pottery of Athens the colors were reversed; the figures were left in the red color of the clay and the background filled in with solid black; further, mythological scenes became less frequent than scenes taken from daily life. The influence of the painting of Polygnotus may be clearly seen on certain vases after the middle of the century. The strivings to express the human figure freely in bronze and marble in the earlier part of the century culminated in the noble sculptures of the latter part, which embodied so perfectly the Hellenic ideal of proportion, sanity, and self-command. Sculpture still served a civic and a religious end, in that the statues and reliefs represented either the gods and stories of the gods or victorious athletes or dead persons (grave monuments). The three great sculptors of this epoch were Myron, Polycleitus, and Pheidias. The work of Myron is represented in the Museum by a cast of the well-known Discobolus and by an excellent Roman copy in marble of a bronze statuette of Heracles (see p. 61). A fine head in the style of Polycleitus and the cast of his Spear-bearer (Doryphorus) show the impersonal, ideal manner in which this artist worked. And some conception of the greatness of Pheidias may be gained from the casts of the Parthenon sculpture, and from the fourth-century copy in marble of the head of his Olympian Zeus (see p. 14). Artistic objects of minor importance, such as coins, gems, jewellery, and utensils, illustrate the same Greek ideals of proportion and adap-

tation of means to ends and the effort to make each object perfect in its own way.

IV. *The Fourth Century*, 400–300 B.C. With the decay of political power and the waning influence of state religion in this age, individualism came to dominate Greek thought and action. The glory or the riches or the pleasure a man could attain for himself was the motive of life, rather than the glory and the power of the state he might serve. Sculpture showed the influence of this change in the attention paid to individual portraiture, in the effort to produce charming objects rather than to embody great ideas, and in the expression of individual emotion even in statues of the gods. The grace of Praxiteles may be seen in the cast of his Hermes, in the marble head of Aphrodite (see p. 41), and in the terra-cotta figurines which show the influence of his work; in contrast with this spirit a marble head of a youth gives some idea of the fire and intensity that marked the work of Scopas. Potters produced richly decorated vases with little artistic feeling, though painted vases were for the



2. *Marble portrait of a youth, Roman copy of a Greek work in the style of Scopas*

most part made in Italy rather than in Athens. The spirit of the age was finely expressed in decorative objects of the minor arts.

V. *The Hellenistic Period*, 300–100 B.C. The reign of Alexander the Great marks the beginning of a period



3. *Portrait of Arsinoë II (?)*; bronze, about 300 B.C.

when artists of great technical skill lacked the creative impulse to produce great works of art. Noble portraits, however, were produced in bronze and marble; ancient myths, no longer believed, were treated in a dramatic and picturesque style; and *genre* scenes and types were expressed with wonderful charm.

More and more, objects of art served to glorify the individual, or to beautify his home.

VI. *Græco-Roman Art*, 100 B.C. to 200 A.D. When Rome conquered the Mediterranean world, and the practical Roman mind dominated its civilization, an independent Greek art could no longer exist. The tech-

nical skill which had been acquired, however, served to produce fine portraits and good examples of decoration.



4. *Roman portrait head; terra-cotta, first century B.C.*

Countless statues from plundered Greek cities were brought to Italy to decorate Roman palaces and villas; but the demand so far exceeded the supply that famous statues of the fifth and fourth centuries were reproduced

in great numbers in a more or less mechanical manner. The "archaistic" sculpture of this epoch further exemplifies the absence of original inspiration.

GREEK PAINTED VASES

Greek painted vases were distinctly objects of a minor art, hardly regarded in ancient Greece as objects of art at all unless, perhaps, for a brief period in the early part of the fifth century B.C. For the history of Greek art they necessarily receive much attention to-day, first, because their preservation is such as to furnish a remarkable historic record of the development of this art from earliest times, and secondly, because they are almost the only contemporary record of Greek painting. Further, they serve in a peculiar way to make Greek myths and Greek daily life real to us, through the scenes used in their decoration. They are sufficiently foreign to the student to-day to make desirable some account of their technique and of the commoner forms.

The manufacture of finer Greek vases was limited to places where suitable clay was found. The first step was to wash the clay free from impurities and knead it into a homogeneous mass. A small piece of this clay was then shaped on the potter's wheel, which was usually turned by hand, until the form of the body of the vase was developed. Most Greek vases were made of several pieces shaped independently on the wheel, — body, foot, perhaps neck, and mouth, — and these were put together and handles shaped in a mould were attached, before the

clay was allowed to dry. The clay of Athenian vases had a certain amount of iron oxide, and often more was added to produce a rich terra-cotta red when the vase was fired. When the vase was complete, it was dried and possibly subjected to heat, before it was turned over to the decorator. He applied the black glaze which served as the main or only decoration; the outlines of the decoration and the figures were first drawn with a fine feather grasped by all the fingers (not by the thumb and forefinger alone), and later the parts that were to be solid black were filled in with glaze. The vase was then fired at a heat sufficient to bake the clay and fuse the glaze on to it. Other colors, enamel white, dull purple, etc., were sometimes added later.

Most of the vases interesting for their scene are of the black-figured or red-figured Athenian ware. On the black-figured vases, as the name implies, the figures were painted in black glaze and the background of the scene was left in the red of the clay. After the vase had been fired, details of the figures (garment lines and decoration, hair, eyes, etc.) were added in fine incised lines with a sharp instrument which cut through the glaze. Often dull purple and white were used to decorate the garments, and the flesh of women was painted white with details of the eye, etc., added in thin glaze. These vases were for the most part made at Athens in the sixth century B.C.

On the red-figured vases the figures of the scene and often the decoration were left in the red of the clay, while the background was entirely filled in with black

glaze. Details of the garments and figures were added in fine lines either of black glaze or of thin yellow glaze; colors were not used on these vases in the finest period, namely the fifth century B.C. at Athens.

On a few vases, at Athens mainly in the fifth century B.C., the space to be occupied by the scene was covered with a thin wash or slip of chalky white as a foundation for the scene. The scene was then painted in outlines of black glaze, or thin yellow glaze, or later in a dull color. On these vases solid color, often several colors, were later applied for garments and accessories.

Some of the shapes of Greek vases, such as the plate and the pitcher, are not unfamiliar to-day. Of the peculiar shapes the following are the most important: —

1. The *amphora*, a high jar with two handles and cover, designed for storing wine or oil.

2. The *krater*, or mixing-bowl, a large jar with spreading mouth and small handles, designed for mixing wine with water, for the Greeks rarely drank wine undiluted.

3. The *kylix*, a flat drinking-vessel with slender foot and spreading handles. The finest examples of Greek painted vases are of this shape.

4. The *lekythos*, a small vase with slender neck and one handle, used for unguents and perfumes.

TERRA-COTTA FIGURINES, RELIEFS, ETC.

The use of terra-cotta for small figures and for architectural decorations, as well as for certain utensils, was not limited to any one age. After the clay had been

properly kneaded, in early times it was shaped by hand; later it was pressed into a mould, and on the object thus obtained details were added or modified or defined at the will of the maker. The object was then baked, and finally colors were applied to the surface. The most interesting terra-cottas which remain to us are the figurines, rude, small figures probably representing gods from the later pre-historic period, groups of single figures in the occupations of daily life from the beginning of the fifth century, and the wonderfully graceful figurines from the graves of Tanagra, Asia Minor, and southern Italy, which date from the third and second centuries B.C. The latter, which ordinarily are *genre* types, are perhaps the most charming examples of Greek art which exist to-day. A few moulds which have been discovered make it clear that only the general type was obtained by the use of a mould; the gesture of the arms and the objects in the hands were modified by the maker, details were defined in the garments, hair, etc., and the face was remodelled as the artist might choose. With the variety in the applied colors the figures from the same mould were often quite different, and instead of mechanical reproduction we have a mechanical process used merely as the starting-point for the production of true objects of art.

The relief designs on Roman lamps, and the large reliefs made in southern Italy for decorative purposes, are probably mechanical reproductions; they are of interest mainly as showing the skill of the artist who made the mould used in their manufacture.

Because of its cheapness, utensils of daily use were often made of pottery instead of metal. On the painted pottery vases the influence of metal types is sometimes clear, but it is most evident in the case of utensils with decoration in relief. The so-called bucchero ware is a group of vases made on the potter's wheel, to which are applied relief ornaments made in a mould; the whole vase is then colored black to represent metal. A finer type of workmanship is found in the Arretine ware which receives its name from Arretium in Italy (cf. p. 32). Hellenistic silver bowls, finely decorated with figures and ornaments in relief, were probably the originals which were reproduced by means of moulds in this red glazed pottery. The examples of it are thus interesting both in themselves for their very graceful decoration, and also for the evidence they furnish of the skill of Hellenistic or Græco-Roman silversmiths.

GREEK GODS AND HEROES

NOTE: The order of discussion in the following pages is the same as in the author's "Mythology of Greece and Rome" (New York, 1907); namely: the greater gods (Zeus, Hera, Athena, Apollo, and Artemis); gods of earth, water, and sky; gods of vegetable and animal life; gods of human life and human activities; local heroes; Heracles and Theseus; heroes of the Trojan War.

ZEUS — JUPITER

O qui res hominumque deumque
æternis regis imperiis et fulmine terres.

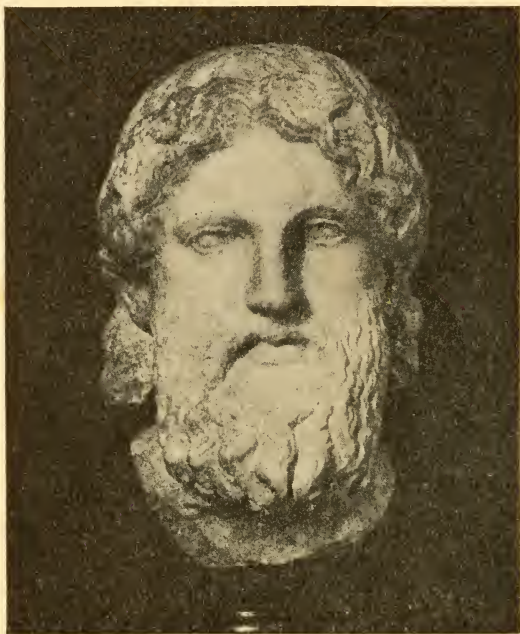
Virg. *Æn.* I, 229-30.

O thou who rulest the fortunes both of man and of the gods with unending sway and terrifiest with thy thunderbolt.

IN Greek religion and in Greek mythology Zeus was conceived as king and as father. As king he was all-powerful, leading the gods to victory over the Titans and the Giants, and able to withstand all the gods, should they unite against him (*Iliad*, VIII, 20 *f.*). As "father of gods and men," to use the Homeric formula (cf. Virg. *Æn.* I, 254), his just rule was tempered with mercy and benignant care for his subjects. In Greek religion emphasis was laid on his function as god of the heavens in sending rain and causing the crops to grow. Greek myth developed his character as like that of a human king who

was often swayed by impulse, especially in yielding to the charms of beautiful women.

For the temple of Zeus at Olympia, the great centre of Zeus worship in Greece, Pheidias made his most cele-



5. *Head of Zeus; marble, fourth-century copy from the Zeus of Pheidias*

brated work, a colossal statue of Olympian Zeus. As it was made of gold and ivory, plates of gold for the garments and plates of ivory for the flesh parts, it was as splendid as it was perishable. Our knowledge of it is de-

rived from coins on which it was represented, and from the marble copy in this museum reproduced above — both from the fourth century, the century after the statue was made by Pheidias.

The story has come down to us that Pheidias, when asked how he would portray the god, replied by quoting the lines of Homer (*Iliad*, i, 527 f.): “Kronion spake and bowed his dark brow, and the ambrosial locks waved from the king’s immortal head; and he made great Olympus quake.” In other words, he intended to por-



6. Coin of Elis, about 400 B.C.; head of Zeus, eagle of Zeus

tray the majesty and power of the god. A late rhetorician (Dio Chrysostom) describes the influence of the statue in the following words: “Whoever is utterly weary in heart, having exhausted all the calamities and griefs of life so that sweet sleep is never his portion, forgets all that is dreadful or burdensome in human life when he stands before this statue . . . such light and such sweetness come from the statue of the god.” In the extant reproductions of this statue, both the power of the god and his benignant mercy are represented.

HERA — JUNO

Ast ego, quæ divom incedo regina, Jovisque
et soror et conjunx, una cum gente tot annos
bella gero.

Virg. *Æn.* I, 46-48.

But I, whose position is queen of the gods, both sister and wife of Jove, wage war with one race all these years.

Hera was worshipped as the goddess of marriage and the special patron of wife and mother. In mythology her position as queen of the gods and wife of Zeus is the starting-point for many stories, which concern now her



7. Coin of Elis, fourth century B.C.; head of Hera, eagle

bickerings with her husband, now her jealousy of his amours, now her interest to help or more commonly to hinder his purposes in the government of the world. The most celebrated statue of Hera was that made of gold and ivory by Polycleitus for her temple at Argos.

ATHENA — MINERVA

Iam summas arces Tritonia (respice) Pallas
insedit, limbo effulgens et Gorgone sæva.

Virg. *Æn.* II, 615-16.

Look, already hath Tritonian Pallas, with gleaming girdle and Gorgon grim, taken her post on the heights of the citadel.

Athena, who sprang full-armed from the head of Zeus (Homeric Hymn, xxviii; Milton, *Paradise Lost*, II, 752 *f.*), represents two of the attributes of Zeus, his wisdom, and his power as manifested in battle. As goddess of wisdom she presided over handicrafts, especially weaving; as born in full panoply, she was the goddess of warfare. The patron goddess of Athens, she guided the counsels of the city, defended it against its enemies, and brought it prosperity.

The statuette figured here, which should be supplemented by the spear originally held in



8. Bronze statuette of Athena;
Græco-Roman

the left hand, represents her as wearing the ægis (a cape with the Gorgon's head) which stood for protection to her favorites and terror to her enemies. It has been conjectured that this small bronze is a copy of the colossal bronze statue of Athena Promachos (Athena who fights in front of the army) which Pheidias made to stand on the acropolis of Athens.

In the stiff, literal manner of the sixth-century vase



9. *Black-figured amphora, sixth century B.C.; birth of Athena*

painter the above scene from a black-figured vase represents the story of the birth of Athena from the head of



10. Coin of Athens, fifth century B.C.; head of Athena, owl

Zeus. The minute figure of the goddess with shield and spear still rests on the head of the seated Zeus;



11. Late red-figured krater made in Italy; Athena and Marsyas

behind him is Apollo playing the lyre, and at the left is Hermes; in front of Zeus is a woman with flesh parts painted white and an armed warrior, perhaps the goddess of child-birth and Ares, god of war.

The invention of the double flute is attributed to Marsyas, a satyr of Lydia. With the name of Marsyas are associated two legends, the story of his presumption in daring to match his music with Apollo's and its horrid penalty, and the story of Athena's experiment with the new musical instrument. The carelessly drawn scene in the vase (Fig. 11) represents the latter story. Athena is blowing the flute, while Marsyas holds up a mirror to show how the effort distorts her face, and other satyrs are present to see her throw away the instrument in disgust.

A cast of the so-called Lemnian Athena (head in Bologna, body in Dresden) gives a clear idea of Pheidias' method of representing the goddess. A cast of the "Varvakeion Athena," a rude small copy of the gold and ivory Athena of the Parthenon, is also in the Court of Casts.

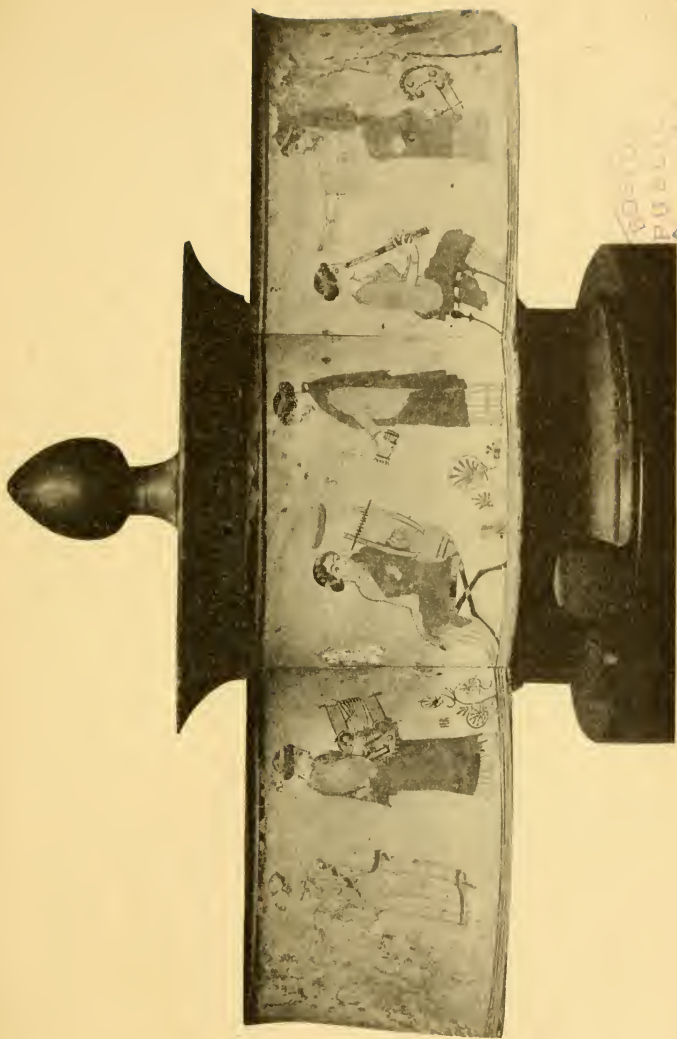
APOLLO AND ARTÉMIS (DIANA)

Exercet Diana choros, quam mille secutae
hinc atque hinc glomerantur oreades; illa pharetram
fert umero gradiensque deas supereminet omnis.

Virg. *Æn.* I, 499-501.

Diana leads her dancing bands, and following her a thousand mountain-nymphs cluster on this side and that. She wears a quiver on her shoulder, and as she walks towers above all the goddesses.

Apollo, in later times associated with the sun, was the god of purity and light, and the god of inspiration. As



12. Pyxis or toilet box, fifth century B.C.; Apollo and the Muses

the god of light, the patron of youth, and the protector of flocks, he was often represented with the bow and arrow as an archer. As the god of inspiration he was the patron of prophets and oracles, especially the oracle at Delphi, and the patron of music who led the choir of the Muses. In sculpture he was represented as a youth in the prime of his power.

On the toilet box (Fig. 12) he sits holding the lyre, attended by six Muses with musical instruments, of which only two are shown. The scene is drawn in outline on a white ground, a technique not common except for lekythoi.



13. Red-figured oinochoe or pitcher; Apollo and Artemis

Apollo and Artemis were both children of Leto. Artemis represented the ideal of young womanhood as Apollo

of young manhood, and later Artemis was associated with the moon as Apollo was associated with the sun. Artemis was also a huntress with bow and arrow; in this aspect she was the leader of the nymphs and like them closely associated with wild life in nature. On the somewhat rudely painted vase (Fig. 13) Apollo with



14. *Head of Artemis; marble, fifth century B.C.*

quiver and lyre stands between a column (which stands for a temple) and an altar, while Artemis with bow and quiver stands opposite him, pouring a libation on the altar. Apparently the act of worship was idealized by representing the gods as engaged in worship.

This head (Fig. 14) adorned with a simple wreath of flowers probably represents Artemis, one of whose attributes was a garland of flowers. The head is poised well forward, giving an expression of alertness; the vivacity of expression was doubtless increased by the eyes, which were of another material. We may think of it as belonging to a statue of Artemis, the huntress, with bow and arrows.

The "Apollo Belvedere" in the Vatican, the "Artemis of Versailles" and the "Artemis from Gabii" in the Louvre are represented by casts on the large court.

CYBELE

Hinc mater cultrix Cybeli Corybantiaque æra
Idæumque nemus; hinc fida silentia sacris,
et iuncti currum dominæ subiere leones.

Virg. *Æn.* III, 111-13.

Hence came the Mother that dwelleth on Cybele and the brazen cymbals of Corybantes and Ida's grove, hence the rites wrapt in faithful silence, and hence the yoked lions drew the chariot of their mistress.

Rhea in Crete and Cybele in Asia Minor are names for the great mother of the gods (*magna mater Idæa*) who seems to represent mother earth. The goddess of nature life, she was worshipped in wild mountainous regions with wild rites, and wild animals, like lions, followed in her train or drew her car. In connection with the worship of Cybele the death and rebirth of vegetable life was celebrated in the unrestrained rites of Attis under the symbol of a fir tree.

The marble statue (Fig. 15) is probably to be identified

with Cybele. Though throne and head and arms are missing, the dignified matronly figure well represents the conception of Cybele, mother of the gods, as refined and ennobled by the Athenians. The graceful terra-cotta figure of Cybele riding on a lion represents a totally



15. *Cybele; colossal marble statue, about 300 B.C.*

different conception; it is quite without religious meaning, and represents rather a graceful conceit suggested as an artistic theme by the story of Cybele.



16. *Terra-cotta figurine from Asia Minor, late third century B.C.; Cybele riding on a lion*

POSEIDON — NEPTUNE

Sic cunctus pelagi cecidit fragor, æquora postquam
prospiciens genitor, cæloque invectus aperto,
flectit equos, curruque volans dat lora secundo.

Virg. *Æn.* I, 154-56.

So all the tumult of the sea subsides as the Sire, surveying the waters and borne along under an open sky, guides his steeds, and speeding on gives free rein to his flying chariot.

Poseidon was the god who ruled spirits of water and sea as Zeus ruled the divinities of earth and sky. The



17. Coin of Poseidonia, sixth century B.C. ; Poseidon with trident

brother of Zeus, he resembled him in many ways so that the statues of the two gods cannot always be distinguished. But something of the wild, unstable nature of the sea, its power and its treachery, are reflected in the character of the sea deities.

The city of Poseidonia (Pæstum) was named for Poseidon, its patron god. On its coins he is represented advancing with his trident raised as if to be hurled as a weapon. The trident was originally a three-pronged

instrument for spearing fish; as such it was the natural symbol of the divine rulers of the sea.

This bronze, made in Roman times, reproduces the



18. *Small bronze statuette of
Poseidon ; Roman period*

Greek conception of Poseidon or Zeus as ruler among the gods. Perhaps the dramatic attitude and the treatment of face and hair may mean that it was Poseidon, for the benign side of the character of Zeus is not suggested.

NEREIDS

Dixit, eumque imis sub fluctibus audiit omnis
Nereïdum Phorcique chorus Panopeaque virgo.

Virg. *Æn.* v, 239-40.

He spake, and deep beneath the waves the whole band of the Nereids
and of Phorcus heard him, and the maiden Panopea.

Of the spirits of the sea some
were kindly to man, some hostile.
The Nereids were sea-nymphs
who embodied for the Greek
mind the playfulness of the sea.
On the gold seal ring, of which
the design is here reproduced, a
Nereid is seen riding on a sea-
horse.



19. *Gold seal ring, Athens,
fifth century B.C.; Ne-
reid on a sea-horse*

SCYLLA

At Scyllam cæcis cohibet spelunca latebris
ora exertantem et navis in saxa trahentem.
Prima hominis facies et pulchro pectore virgo
pube tenus, postrema immani corpore pistrix
delphinum caudas utero commissa luporum.

Virg. *Æn.* III, 424-28.

But a cave confines Scylla in its dark lurking-places, thrusting out her
mouths and dragging ships upon the rocks. Above she is of human shape,
a fair-bosomed maiden to the waist; below, a huge sea-monster, with a
dolphin's tail set in the belly of a wolf.

Another side of the nature of the sea, its treachery and
cruelty, was represented by Scylla, that monster with six
long necks and six heads which snatched six of Odys-

seus' companions from his ship as he guided his course to avoid the whirlpool of Charybdis. On the vase below the plastic figure of Scylla is attached as an ornament to the painted body.



20. Late vase made in Italy ; Scylla

HELIOS

Helios was the name both for the actual sun and for the god of the sun. As a god he was rarely worshipped except in Rhodes, where he was the patron god of the



21. Coin of Rhodes, fourth century B.C. ; head of Helios, rose

island. The heads of Helios on coins of Rhodes shows the sun-god with youthful face and long locks of hair blown loose as by the wind in his rapid course across the sky.

PHAËTHON

At Phaëthon, rutilos flamma populante capillos,
volvitur in praeceps, longoque per aëra tractu
fertur.

Ovid, *Metam.* II, 319-20.

But Phaëthon, his auburn hair all ablaze, is rolled headlong, and falls in a long course through the air.

Phaëthon is known in myth as the son of Helios, who persuaded his father to let him drive the sun's chariot. The disastrous result is told by Ovid (*Meta-*

morphoses, II, 1 f.). The scene is found on a Roman vase mould here figured.



22. Arretine pottery mould; death of Phaëthon

EOS—AURORA

Roseis Aurora quadrigis
iam medium ætherio cursu traiecerat axem.

Virg. *Æn.* VI, 535-36.

Aurora in her rosy chariot had already crossed mid-heaven in her course through the sky.



23. Roman cameo; Aurora driving a biga

Eos or Aurora, goddess of the dawn, also rides in a chariot like that of the sun. Beautiful young hunters fell in love with the dawn, when they sought their prey, and one of these, Tithonus, became her hus-

band. The story of their son Memnon comes in the legend of Troy.

DEMETER (CERES) AND PERSEPHONE (PROSERPINA)

Dona fero Cereis, latos quae sparsa per agros
frugiferas messes, alimentaque mitia reddant.

Ovid, *Metam.* v, 655-56.

I bring the gifts of Ceres, that, scattered over the broad fields, they may give back fruitful harvests and wholesome sustenance.

Demeter also was a goddess of mother earth, worshipped in Greece rather than in Asia Minor, and con-



24. Votive mask of terra-cotta, late fifth century B.C.;
bust of Demeter

ceived specifically as the goddess of the grain which the earth bears. Since the earth receives bodies of the dead in burial, she was also associated with the souls of the dead, in that through her peculiar worship (the Mysteries) men might find assurance of a blessed life after death.

The terra-cotta here represented is described as a mask because it is a thin sheet of clay fashioned to give only



25. *Coin of Delphi, fourth century B.C.; Demeter veiled and with wreath of grain, Apollo seated on omphalos*

the front of the figure, and as a votive mask because it was no doubt a votive offering which some worshipper set up in a temple of Demeter. The position of the hands and the high crown were associated in early times with this mother goddess. The work is striking for the vivid coloring which remains on eyes and lips.

Persephone, as daughter of Demeter and wife of Hades, king of the dead, constituted the link between this world and the world of souls. She passed part of each year with her husband, so the story runs, and part with her mother. Thus the Greek thought of vegetation as dying in the heat of summer and reborn from the earth with the winter rains became associated with her. In the vase paint-



26. *Red-figured vase; Persephone rising from the ground*

ing here shown the satyrs are demons of nature dancing to bring back vegetation to life, and Persephone as goddess of vegetable life is rising from the ground in response to their worship.

A cast of the large Eleusinian relief in the court gives a fine conception of Demeter handing a sheaf of grain to the boy Triptolemus, while Persephone places a wreath on his head.

DIONYSUS — BACCHUS

Though the grain was Demeter's gift, the god of plant life in general was Dionysus. And as the spirit of life which caused all vegetation to grow seemed to be present in wine in a form for men to taste and feel its power, the vine was the special gift and symbol of Dionysus. The



27. Coin of Naxos in Sicily, fifth century B.C. ; head of Dionysus, Satyr drinking

Naxians paid special honor to the giver of their good wine, and as their guardian deity his head was stamped on their coins.

A cast of the youthful Dionysus wearing a fawn skin is to be found in the large Cast Court.

HERMES — MERCURY



28. Bronze statuette, sixth century B.C.; Hermes with ram

In Greek thought Hermes was the god of clever cunning who was the patron of trade and the discoverer of the lyre, and at the same time the god of travellers both in this world and also in man's last journey to the world below. In early times he was conceived as a man in the prime of life, but from the fifth century on he took the form of a youth and his statues were set up in gymnasiums to represent the ideal of young manhood.

The archaic small bronze figured above, a votive offering to Hermes, protector of the flocks, illustrates the earlier conception of the god. He wears a close-fitting chiton, a round hat, and high boots; in his right hand he once held a staff, and he carries a young ram under his



29. *Græco-Roman marble; Hermes (type of fourth century B.C.)*

arm. It is in striking contrast with the marble (Fig. 29),



30. *Intaglio gem, Hellenistic period; Hermes with lyre*

which represents him as a youth and in an attitude of melancholy revery. Possibly the artist had in mind his function as conductor of souls to the world below;

more probably he thought of Hermes as the ideal representative of youth, and in an age when young men were given to thought and pleasure rather than to action. The spirit of the age is shown in a statue of this type.

A charming representation of Hermes with the lyre which he invented is seen on a gem. The common attribute of Hermes was his wand (kerykeion, caduceus).



31. *Bronze and iron caduceus*

The Hermes with the infant Dionysus by Praxiteles is represented by a cast in the court.



32. *Bronze mirror handle, about 500 B.C.; Aphrodite and Erotes*

APHRODITE (VENUS): EROTES (CUPIDS)

Dixit, et avertens rosea cervice refulsit,
ambrosiæque comæ divinum vertice odorem
spiravere; pedes vestis defluxit ad imos,
et vera incessu patuit dea.

Virg. *Æn.* I, 402-05.

She spake, and as she turned away she burst forth in splendor with rosy neck and her ambrosial hair breathed forth the fragrance of the gods, her robe flowed down to her very feet, and she was revealed a true goddess by her gait.

Aphrodite was the goddess of love, the goddess of human love worshipped by beautiful women, and at the same time the goddess that presided over the reproduction of animal life and of germinating vegetation. The story that she was born from the sea suggests that her worship came over the sea from an Oriental source. She was attended by Eros (Love) or a group of Erotes, who

carried now a lyre for love music, now a bow and arrow to pierce the heart of the victim.

The archaic bronze mirror handle shown on page 39 represents the goddess clad in the rich, clinging garments of Ionic art. Two flying Cupids on her shoulder serve to support the yoke which held a circular mirror of polished bronze, while their glances focus attention on the face of the goddess.

The birth of Aphrodite from



33. *Plastic lekythos, fourth century B.C.; birth of Aphrodite*



34. *Marble head of Aphrodite, fourth century B.C.*

the sea was symbolized in art by representing her as emerging from the open valves of a sea-shell. This vase is almost hidden by the plastic ornament attached to it. The newborn goddess is rising from the shell, while hovering Cupids who hold the garment behind her give an upward movement to the whole group.

The fine oval shape of the face, the delicate modelling, and the expressive features show that the beautiful head (Fig. 34) is the work of an Attic master of the school of Praxiteles. The nature of the goddess of love is emphasized by the pose of the head, the relaxed mouth, and the half-open eyes. This head is one of the finest examples of ancient sculpture in existence. The translucent crystalline quality of the marble adds much to its beauty.



35. Terra-cotta figurines from Myrina, second century B.C.;
Erotes or Cupids

The figurine at the left represents the infant god in the lion's skin of Heracles, a whimsical fancy characteristic of the Hellenistic age. The spirited example at the right shows another small Eros in the act of drawing a sword.

The allegory of Cupid and Psyche, of love and the human soul under the power of love, found great favor in later antiquity. In this scene Cupids, playing as grown-

up people, are engaged at a wedding. A sturdy torch-bearer leads Cupid and Psyche by a fillet; both the Cupid bridegroom, who carries a dove of Venus, and Psyche his bride wear the marriage veil. At the left a Cupid holds a basket of fruits over their heads and at the right another Cupid stands by the marriage couch.



36. *Græco-Roman cameo; wedding of Cupid and Psyche*

Such cameos, or representations in relief engraved in precious stones, were much prized by the Romans. This celebrated example is carved in sardonyx with a coffee-brown layer for the figures over a black layer for the background. It is signed by the artist Tryphon.

A cast of the Aphrodite from Melos stands in the lecture-hall lobby, and in the large court is a cast of the Praxitelean Aphrodite in the Vatican.

ARES — MARS

Ares was an impetuous god of war, quite unlike Athena the goddess of bravery and generalship in war. The Roman Mars was a much more important deity than the Greek Ares, being only second to Jupiter himself.

Casts of the Ares Borghese in the Louvre and of the Ares Ludovisi in the Terme Museum in Rome are to be found in the large court.

HEPHÆSTUS — VULCAN

Hephæstus, himself the lame smith among the gods, was the god of fire and of human smiths. He was the son of Zeus and Hera. Such was his cunning that, the poets said, he could construct bronze figures which were able to walk. Perhaps because of the charm of his work he received Aglaia one of the Graces for his wife. On a vase painting (p. 71) he is depicted making new armor for Achilles.

JANUS

Of the Roman gods not identified with Greek gods the most important was Janus, the doorkeeper or "janitor." As the god of beginnings he was worshipped each morning, at the opening of a new year, and before any important undertaking such as the harvest or a marriage or a war. His head in a medallion on the lamp figured below is double-faced, for the anniversary looks both backward and forward, and crowned with laurel to suggest the good wishes that go with a New Year's gift.



37. Roman terra-cotta lamp;
head of Janus

IO; DANAË; PERSEUS; MEDUSA

The story of Io is illustrated on the red-figured vase figured below. Io, beloved of Zeus, was changed into a heifer by the jealous Hera and driven hither and yon by Argus who never closed all his eyes at once in sleep, till the latter was slain by Hermes at the behest of Zeus. In



38. Red-figured vase painting, from a hydria; Hermes about to slay Argus

the vase painting the many-eyed Argus turns back from the running heifer (Io) to defend himself from the sword of Hermes; before the heifer is a priestess with the temple key; the column and altar of Hera's temple are seen, and at each end of the scene a spectator raises his hands in horror or surprise.

Nor when (I loved) Danaë of the fair ankles, daughter of Acrisius, who bore Perseus most renowned of all men.

Iliad, XIV, 319-20.

Danaë, a descendant of Io, also attracted the love of Zeus. She had been shut up in an underground chamber of brass because her father Acrisius had been told by the



39. Red-figured hydria, early fifth century B.C. ; carpenter preparing the chest for Danaë and Perseus

oracle that he would die at the hands of her son, but no underground chamber could keep out the shower of golden sunlight sent by Zeus. And when a son was born to her, Acrisius shut mother and son in a chest and

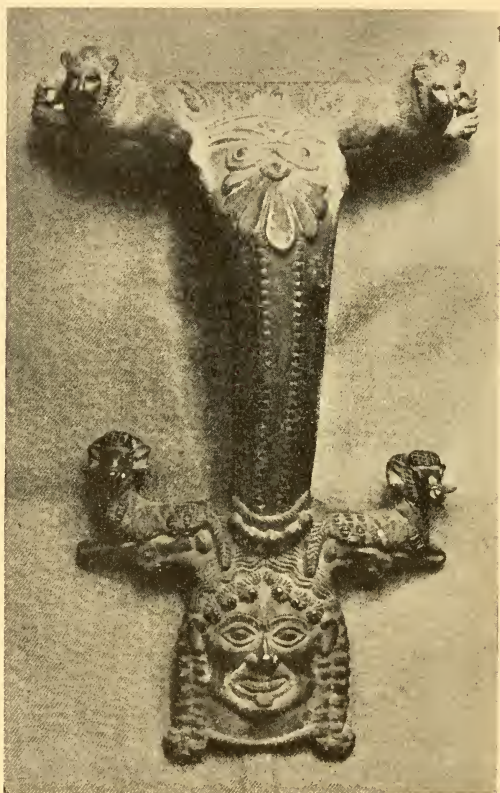


40. Black cup with stamped figures, fourth century B.C.; Perseus and Medusa

launched it on the sea to bear them to destruction. In the vase painting a carpenter is finishing the chest under the direction of Acrisius; at the right is Danaë and the infant Perseus; and before her stands a woman, probably Danaë's mother, raising her hand as if in protest.

Saved from the sea and adopted by Polydectes,

Perseus was sent by his rescuer to get the head of the Gorgon Medusa. With the aid of Athena and Hermes he accomplished his task, and by exposing the Gorgon's head he turned to stone the man who had sought to destroy him by sending him on such an errand. On a black



41. Bronze handle, sixth century, B.C.; head of Medusa

cup with impressed figures Perseus is depicted on one side, setting out with Athena and Hermes; on the other side, Pegasus rises from the neck of the fallen Medusa and the other Gorgons are hurrying in pursuit of Perseus.

The head of Medusa, with snake-like locks and tongue protruding from her open mouth, is the decoration used for the bottom of the handle of a bronze vessel.

Ora Medusæ
Gorgonis anguineis cincta fuisse cornis.
Ovid, *Trist.* iv, vii, 11.

The face of the Gorgon Medusa was encircled with snaky locks.

BELLEROPHON

Bellerophon, driven from the throne of Corinth by the King of Tiryns, was sent to Lycia (*Iliad*, vi, 155 *f.*) and there tasks were assigned him which might lead to his death. The first of these tasks was to slay the dread Chimæra "in front a lion, and behind a serpent, and in



42. *Proto-Corinthian vase, seventh century B.C. ; Bellerophon attacking the Chimæra*

the midst a goat, and she breathed dread fierceness of blazing fire." This he accomplished by the aid of Pegasus, the winged horse born from the neck of the dying Medusa. The scene is depicted in miniature on a very small vase, Bellerophon on Pegasus attacking the Chimæra.

EUROPA; THE MINOTAUR

According to the myths of Crete, Europa, a princess descended from Io and living in Phœnicia, attracted the



43. *Black-figured amphora, sixth century B.C.; Europa on the bull*

love of Zeus. Zeus assumed the form of a bull, persuaded her to mount his back, and bore her away over the sea to Crete where he wedded her. In the vase painting Europa is seen riding on the divine bull.

Minos, one of the sons of Europa and Zeus, married Pasiphaë, daughter of Helios. In answer to his prayer Poseidon sent him a white bull for sacrifice; the bull was



44. Coin of Cnossos in Crete, fourth century B.C.; head of Hera, labyrinth

so beautiful, however, that Minos kept it alive; and to punish him for his cupidity Poseidon caused the Minotaur, a monster with body of a man and head of a bull, to ravage the land. A labyrinth "with more windings than the river Mæander" was constructed to confine this creature, and its prey was tribute brought from the wide domains of Minos, eventually a tribute of seven youths and seven maidens from Athens. The labyrinth is represented on the coins of Cnossos in Crete. The bull sent by Poseidon appears in the story of Heracles, and the Minotaur in the story of Theseus.

ACTÆON

When Zeus carried off Europa, he caused her brother Cadmus to be sent in search of her and eventually to found the city of Thebes. One of his grandsons was the noble youth Actæon, favorite of Artemis and her com-



45. Red-figured krater, about 450 B.C.; death of Actæon

panion in the chase. He offended the goddess, however, — according to one story, because he beheld her bathing in a secluded pool, — so that she transformed him into a stag and he was devoured by his own hounds. The vase painting in this instance represents Artemis as drawing her bow to shoot Actæon as he falls under the savage attack of his dogs.

ÆDIPUS

And I saw the mother of Ædipus, fair Epicaste, who wrought a dread deed unwittingly, being wedded to her own son, and he that had slain his own father wedded her.

Odyssey, XI, 271-73.

Theban legend centres about the story of Ædipus. Exposed to die as a babe, rescued and brought up in



46. Red-figured amphora; Ædipus and the Sphinx

Corinth, he fled that city to avoid the oracle which said he should kill his father and marry his mother, an oracle which he actually fulfilled at Thebes. The vase painting represents him before the Sphinx whose riddle he solved and thus rid Thebes of the monster.

THE CALYDONIAN BOAR

Sanguine et igne micant oculi, riget ardua cervix;
 et setæ densis similes hastilibus horrent;
 fervida cum rauco latos stridore per armos
 spuma fluit; dentes aequantur dentibus Indis;
 fulmen ab ore venit; frondes adflatibus ardent.

Ovid, *Metam.* VIII, 284-89.

With blood and fire his eyes gleam, his rough neck is stiff; the bristles too, like close-set spears stand erect; with a hoarse noise bubbling foam streams down his broad shoulders; his tusks rival the tusks of India; lightning issues from his mouth; the foliage is burned up with the blast.

Æneus, King of Calydon, in Ætolia offended Artemis by failing to include her with the other gods in his sacri-



47. *Bronze mirror case, Greek, fourth century B.C.;
 Calydonian boar hunt*

fices; angry at such neglect she sent a mighty boar to devastate the crops. The hunt for this boar was celebrated for the heroes who took part in it — Theseus, Jason, Peleus, father of Achilles, etc. — and for the story of Meleager and Atalanta which was associated with it. Meleager, son of Æneus, killed the boar, but because of his love for Atalanta he adjudged the prize to her on the ground that she had first wounded it. This act led to the quarrels with his cousins on his mother's side, and to his death when his mother burned the fateful brand on which his life depended. The boar on an early Rhodian plate was possibly painted with this story in mind. On the mirror case (Fig. 47) are seen figures in high relief, two youths with flying garments and spears raised to strike the boar which raises its head to attack the youth in front.

HERACLES — HERCULES

Tu nubigenas, Invicte, bimembris
 Hylæumque Pholumque, manu, tu Cresia mactas
 prodigia et vastum Nemeæ sub rupe leonem.
 te Stygii tremuere lacus, te ianitor Orci
 ossa super recubans antro semesa cruento;
 nec te ullæ facies, non terruit ipse Typhoeus,
 arduus arma tenens; non te rationis egentem
 Lernæus turba capitum circumstetit anguis.

Virg. *Æn.* VIII, 293-300.

'T was thou, invincible, whose hand laid low
 The cloud-born Centaurs, Pholus and Hylæus,
 The Cretan monsters, and the lion huge
 That underneath the cliffs of Nemea lay!
 Before thee shrank the Styx; the janitor
 Of hell cowered in his gory cave, and left

His feast of bones half gnawed! No goblin shape,
 Not vast Typhœus' self with levelled sword
 Made thee afraid, undaunted still though snapped
 At thee the Lerna hydra's hundred heads!

(Long's translation.)

The deeds of Heracles were a familiar theme for story and for art. The favorite son of Zeus, he was persecuted by the jealous Hera who made him subject to the cowardly Eurystheus, king of Tiryns, but in the labors as-



48. *Coin of Byzantium, fourth century B.C.; infant Heracles strangling serpents, bull on dolphin*

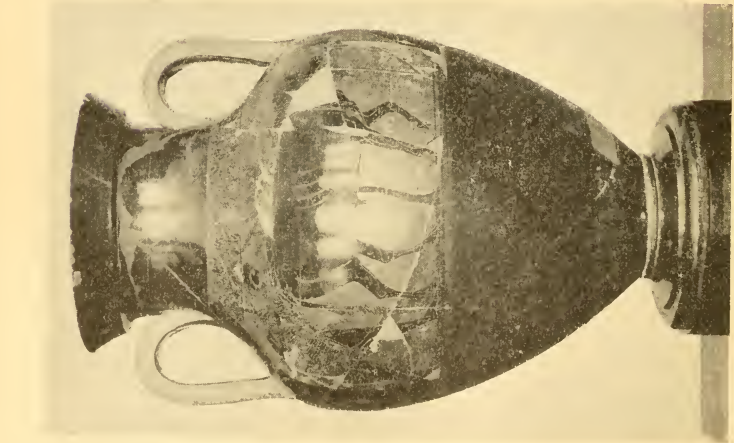
signed him by Eurystheus he had the constant aid of Athena. As a babe he strangled with his own hands the serpents sent by Hera to destroy him in his cradle. Of his labors for Eurystheus the first was to destroy a lion sent by Hera to ravage the mountains near Nemea. Its skin, so tough that it could be cut only by its own claws, was impenetrable by his arrows, but by the aid of Athena he first stunned the creature with his club and then strangled it. The skin he later wore to protect him in his labors. In his hunt for the Erymanthian boar he became involved in a battle with the centaurs, a scene represented on the frieze of a temple at Assos.



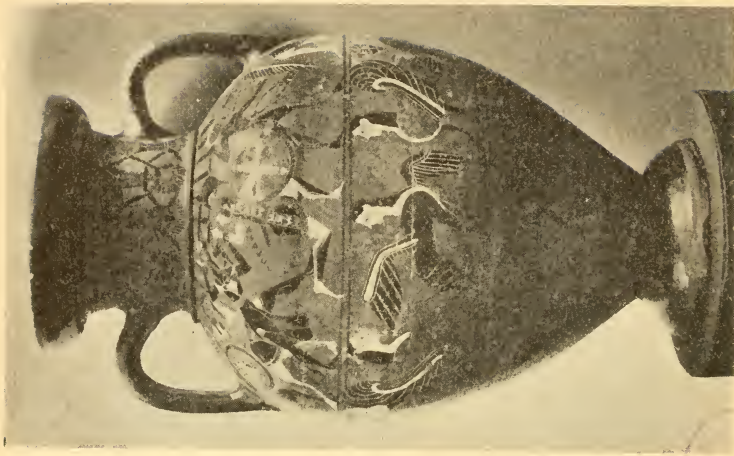
49. *Black-figured amphora; Heracles strangling the Nemean lion, Iolaus, and Athena*



50. *Section of frieze from the temple at Assos, sixth century B.C.; Heracles shooting an arrow at the flying Centaurs*



51. Black and red-figured amphora, about 500 B.C.; Heracles and the Cretan bull



52. Early black-figured amphora, battle of Heracles with the Amazons

Another labor often represented by the vase painter was his capture of the Cretan bull. This bull, the father of the Minotaur, he subdued and forced it to carry him on its back across the sea from Crete to Tiryns.



53. *Small archaic Greek bronze; Heracles shooting an arrow*

Later Heracles was sent to Thrace to bring back the girdle of Hippolyte, Queen of the Amazons. The girdle he got for love, but before he escaped he was attacked by the fierce women warriors and shot Hippolyte whom he suspected of treachery.

Cerberus hæc ingens latratu regna trifauci
personat, adverso recubans immanis in antro.
cui vates, horrere videns iam colla colubris,
melle soporatum et medicatis frugibus offam
obicit. Ille fame rabida tria guttura pandens

corripit obiectam atque immania terga resolvit
 fusus humi totoque ingens extenditur antro.

Virg. *Æn.* VI, 417-23.

Here howls huge Cerberus, three throats at once,
 And makes all ring again, at full length stretched
 Within a cave that guards the way. To whom,
 Soon as she sees the snakes about his neck
 Begin to squirm, the Sibyl throws a loaf
 With honey and with drowsy tinctures soaked.

The hardest task of all was to bring up from the lower world the three-headed dog Cerberus that guarded the



54. *Red-figured plate; youthful Heracles dragging Cerberus, attended by Hermes*

gates of the dead, but this, too, he accomplished by the aid of Athena and Hermes. One labor not mentioned in literature was a favorite with vase painters, the contest



55. Black-figured hydria; Heracles and the Triton



56. Marble statuette of Heracles; Roman copy of a bronze by Myron (?)

of Heracles with that sea-monster the Triton; in this example Heracles, kneeling over the creature's fish-like tail, struggles to master its human arms.



57. *Terra-cotta figure, southern Italy, second century B.C.; Heracles reclining on his lion skin*

Heracles resting from his labors, his big muscles weary with the tasks a hard lot had assigned him, was a common theme for later sculpture. The terra-cotta figure shown above is probably a copy of some large statue in bronze or marble; a bronze statue of Heracles of late Greek workmanship may be seen in the balcony of the classical court.

THESEUS

Theseus was the counterpart of Heracles whom the Athenians specially honored. His first achievement after being recognized as the son of Ægeus, King of Athens, was to free the Athenians from their tribute of seven youths and seven maidens to feed the Minotaur in Crete. The Minotaur he slew by the aid of Ariadne, daughter of

Minos, whom he carried off as his bride; but, like Hercules fickle in his affections, he deserted her on the island



58. Scene on the shoulder of a black-figured hydria; Theseus slaying the Minotaur

of Naxos halfway back to Athens. In the vase painting below, the winged Sleep stands over Ariadne, Athena is



58a. Red-figured vase painting, late fifth century B.C.; Theseus abandoning Ariadne

seated in the background, and Theseus is hastening toward the prow of his vessel.

As Heracles fought with the Centaurs, so Theseus with his friend Peirithous led the defense of the Lapith women



59. *Red-figured kylix signed by Aristophanes, late fifth century B.C.; Theseus defending a Lapith woman attacked by a Centaur*

when the Thessalian Centaurs became drunk and attacked them. This myth furnished the theme for the metopes of the Parthenon, as well as for the vase painter.

Ducit Amazonidum lunatis agmina peltis
Penthesilea furens mediisque in milibus ardet,
aurea subnectens exertæ cingula mammæ,
bellatrix, audetque viris concurrere virgo.

Virg. *Æn.* I, 490-93.

Fiery Penthesileia leads on her ranks
 Of Amazons, armed with their crescent shields;
 She mid the host burns eager for the fray,
 A golden zone bound 'neath her swelling breast,
 Warrior and maid, she dares to cope with men.
 (Long's translation.)

The attack on Athens by the Amazons was referred to the time when Theseus was king of Athens. The Athenians were driven up to the hill of Ares, the Areopagus, but finally they won by the aid of the Amazon Queen Antiope (or Penthesileia) who fell in love with Theseus. In the vase painting here shown Theseus is fighting with Hippolyte; that is, if the vase painter gave the names



60. Red-figured lekythos, about 450 B.C.; Theseus and two companions in conflict with Hippolyte on horseback and a second Amazon on foot

he intended to give, the painting represents Theseus as the companion of Heracles in the latter's expedition against the Amazons.



61. *Fragment of marble sculpture, early fourth century B.C.;
Amazon on horseback*

THE TROJAN WAR

Scenes from the story of the Trojan War, actual illustrations to the Iliad or Odyssey, or again scenes from episodes not treated in these poems, often furnished the theme for the Greek artist.

The abduction of Helen, which was the occasion of the war, is represented on one side of a splendid vase signed by the potter Hieron and the painter Macron. Paris



62. Scene from red-figured bowl (skyphos), about 460 B.C.;
abduction of Helen

preceded by Æneas leads away Helen, while Aphrodite throws over her head a bridal veil, Eros flies before her, and Peitho, goddess of Persuasion, attends Aphrodite.

And now might Aineias, king of men, have perished, but that Aphrodite, daughter of Zeus, was swift to mark. . . . About her dear son wound she her white arms, and spread before his face a fold of her radiant vesture, to be a covering from the darts, lest any of the fleet-horsed Danaans might hurl the spear into his breast and take away his life.

Iliad, v, 311 f.



63. Red-figured krater, about 450 B.C.; Æneas and Diomedes

The duel of Æneas and Diomedes (*Iliad*, v, 297 *f.*) is literally represented on an Attic vase. At the left Athena stands encouraging Diomedes in his attack on Æneas, while at the right Æneas, wounded by the spear, falls into the arms of his mother Aphrodite.

Stetimus tela aspera contra
contulimusque manus: experto credite, quantus
in clipeum adsurgat, quo turbine torqueat hastam.

Virg. *Æn.* xi, 282-84.

I have stood against the fury of his weapon, and joined hand to hand with him in battle; trust one who knows how strong is his onset as he rises against the shield, how fierce the whirlwind of his hurtling lance.

On a number of early vases is found the representation of Achilles and Ajax playing dice or checkers in the presence of Athena. They are seated bending over a low block, their shields and helmets laid aside on the ground but the spears still in their hands. On the vase here shown Achilles says, "I put down four," and Ajax, "I put down all," according to the inscriptions written before their faces.

And Thersites still chattered on, the uncontrolled of speech. . . . And he was ill-favored beyond all men that came to Ilios. Bandy-legged was he, and lame of one foot, and his two shoulders rounded, arched down upon his chest; and over them his head was warped, and a scanty stubble sprouted on it.

Iliad, II, 212, 216-19.

On one of the large decorative vases from southern Italy the visit of the aged Phoenix to Achilles, who had withdrawn to his tent in anger (*Iliad*, ix, 430 *f.*), is depicted in the centre; gods and heroes of the Trojan War



64. Black-figured lekythos; Achilles, Athena
and Ajax





65. *Apulian red-figured amphora, fourth century B.C.;
visit of Phœnix to Achilles*

are shown on either side, and below lies Thersites, his head severed from his body.

But thou take from Hephaistos arms of pride, arms passing goodly such as no man on his shoulders yet hath borne. Thus spake the goddess, and in front of Achilles laid the arms.

Iliad, XIX, 10-13.

An earlier vase from Athens gives the making of new armor for Achilles (*Iliad*, XVIII). At the left stands Thetis



66. *Red-figured amphora, about 450 B.C.; Hephæstus and Thetis*

directing the work, and before her Hephæstus bends over the shield he is making; above hang the helmet and greaves, and also some of Hephæstus' tools — tongs, hammer, and bow-drill.

Thereby they ran, he flying, he pursuing. Valiant was the flier, but far mightier he who fleetly pursued him. . . . So thrice around Priam's city circled those twain with flying feet; and all the gods were gazing on them.

Iliad, XXII, 157-58, 165-66. (Cf. *Virg. Æn.* II, 270 f.)

A much mutilated vase once showed in picturesque manner the pursuit of Hector by Achilles before the walls



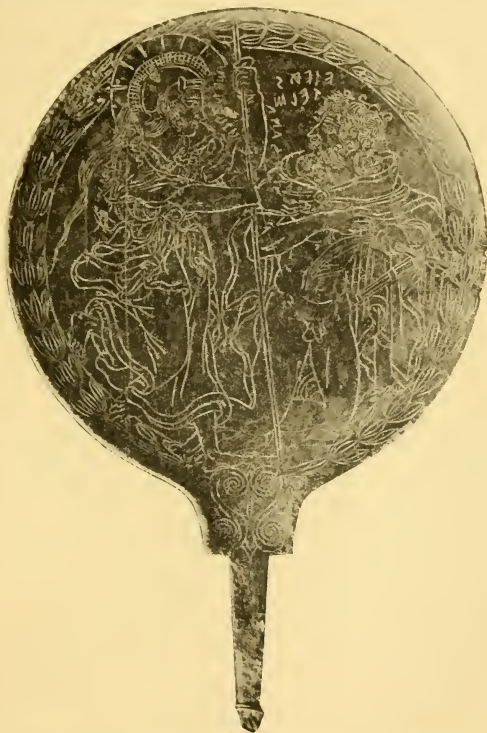
67. *Red-figured kylix, about 450 B.C.; Hector and Achilles before Troy*

of Troy. Hector turns to hurl his spear at his pursuer; the gates of Troy are each guarded by an archer shown in black on red; behind the battlements are seen the lamenting Hecuba and Priam; and apart stands Athena directing Achilles to victory.

Arripit ensem,
 et, Meus hic certe est. An et hunc sibi poscet Ulixes?
 Hoc, ait, utendum est in me mihi, quique ruore
 sæpe Phrygum maduit, domini nunc cæde madebit;
 ne quisquam Aiace[m] possit superare, nisi Ajax.
 Dixit; et in pectus, tum demum vulnera passum,
 qua patuit ferro, letalem condidit ensem.

Ovid, *Metam.* XIII, 386-92.

He seizes his sword and he says, "This, at least, is my own. Or will Ulysses claim this too for himself? This must I use against myself; and



68. *Etruscan bronze mirror, third century B.C.; suicide of Ajax*

the blade which has often been wet with the blood of the Phrygians will now be wet with the slaughter of its owner, that no one but Ajax himself may be enabled to conquer Ajax." Thus he said, and he plunged the fatal sword into his breast, then for the first time suffering a wound where it lay exposed to the steel.

The story of the suicide of the proud Ajax (*Odyssey*, xi, 543) is the theme drawn in incised lines on the back of an Etruscan mirror. Apparently the fallen Ajax is drawing the sword from his side with his left hand in the presence of Athena, who, as Sophocles tells the story, had protected the Greek leaders from the mad attack of Ajax.

Hoc dicens altaria ad ipsa trementem
traxit et in multo lapsantem sanguine nati,
implicuitque coma lævam, dextraque coruscum
extulit ac lateri capulo tenus abdidit ensem.

Virg. *Æn.* ii, 550-53.

With these words he dragged him to the very altar, palsied and slipping in a pool of his son's blood, twined his left hand in his hair, and with his right flashed forth the sword and sheathed it to the hilt in his side.

The fall of Troy is not described in our *Iliad* and *Odyssey*, but was the theme of later Greek epics now lost and of the second book of the *Æneid*. On the small marble relief here shown, Hecuba kneels on an altar beside Priam who is being dragged to his death by the wrathful Neoptolemus son of Achilles.

The meeting of Menelaus with Helen after the fall of Troy is depicted on the opposite side of the bowl on which was the scene of her abduction by Paris (see p. 67). As Helen looks proudly back at him, Menelaus checks the hand which was drawing his sword to kill her; and behind Helen are the protecting goddess Aphrodite and two persons named Kriseis and Krises.



69. *Marble relief, late Greek work; death of Priam*



70. *Scene from red-figured bowl, about 460 B.C.; Menelaus recovers Helen*

"But, queen, have pity on me, for after many trials and sore, to thee first of all am I come, and of the other folk who hold this city and land I know no man. Nay, show me the town; give me an old garment to cast about me." . . . Then Nausicaa of the white arms answered him, "Now since thou hast come to our city and our land, thou shalt not lack raiment nor aught else."

Odyssey, VI, 175 f.

The story of Nausicaa (Odyssey, VI) was used to decorate the top of a maiden's toilet box. Odysseus is



71. Red-figured toilet box (cover), second half fifth century B.C.; Odysseus meeting Nausicaa



72. *Black-figured kylix, early sixth century, B.C.; Odysseus and Circe*

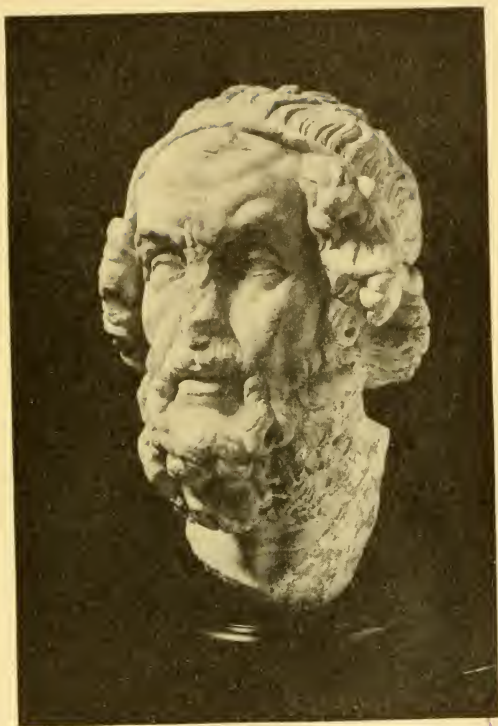
crouching before a tree, and Athena points him past a fleeing attendant to Nausicaa who raises her hand in wonder; behind Odysseus is another fleeing maid and a maid who is folding up the garments they had been washing.

Quos hominum ex facie dea sæva potentibus herbis
induerat Circe in voltus ac terga ferarum.

Virg. *Æn.* VII, 19-20.

... which Circe, fell goddess, had transformed by her magic drugs from the fashion of men to the visage and figure of beasts.

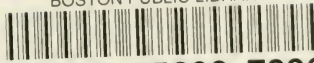
The monster Scylla has already been illustrated (on p. 30), and on an early oil vase may be found a very crude picture of Odysseus and the Sirens. His encounter with Circe is the theme of a damaged kylix, which shows an interesting variation from the narrative of the *Odyssey* (x, 319 f.). In the centre Circe holds out her magic potion, and on either side are Odysseus' companions changing into various animals, a dog, a leopard, an ass, a lion, and a horse; in the background stands Odysseus drawing his sword to overcome Circe.



73. *Marble head of Homer*

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